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Main Entrance on Benefit Street of New Museum Galleries

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YOUR MUSEUM

THE new art museum building, the generous gift of Senator Jesse H. Metcalf and Mr. Stephen O. Metcalf, is nearly ready to open its doors to you. Its completion marks a milestone in the steady progress of the School of Design toward the fulfillment of the ideal of its founders. When that small group of women in 1877 decided upon the need of art education in this State, and incorporated the School of Design, one of the purposes to which it was dedicated was "the general advancement of art education by the exhibition of works of art and art studies." Slowly through the years the collections have been growing. With the opening of the school building at 11 Waterman Street the large rooms on the lower floor were set aside for exhibition purposes. A few years later in 1896 the "big gallery" was added at the back of the school building as a memorial to Mrs. Jesse Metcalf, a leader in the foundation of the School. A most important step in the progress of the museum was the gift by Charles L. Pendleton of his collection of XVIII century English and American furniture which was provided with a home in the beautiful Colonial house by the gift of Mr. Stephen O. Metcalf in 1906, thus setting a standard in the exhibition of furniture which has been widely followed. At this same time a gallery was added connecting the big gallery and the Colonial house, so that the museum occupied nine galleries in addition to the Colonial house. The twenty years that have passed since this physical growth was attained have been rich in the development of its collections. Notable bequests have come from many sources, possibly the most important being those of Mr. Jesse Metcalf in 1900, Mrs. Hope Ives Russell in 1909, Mr. Isaac C. Bates in 1913, Miss Lyra Brown Nickerson in 1916, and Mr. Manton B. Metcalf in 1924.

There have been many others whose gifts have been recorded in the issues of the Bulletin; while a fund for purchases set aside by the trustees each year has steadily added to the richness of that collection, until the galleries are crowded with treasures and the storage space of the school is taxed to capacity. With the opening of the new building these works of art will have ample space to be properly displayed. So beautiful is the building, so exactly right in proportion and scale and so perfectly adapted to the proper display of works of art that Providence people may well look forward with pride to the opening of a very unusual art museum which will be a distinct addition to the cultural life of the city.

The building is five stories high on the west, and three on the east, with an L shaped building on front, which is one story high on Benefit Street. The visitor enters a dignified and friendly Georgian hall, turns to the left and comes to the series of exhibition galleries. A long gallery, filled with choice classical material, including Greek and Roman sculpture, vases, glass and jewelry, leads him to the main building where, on the same floor, he will find the large central gallery with its wealth of painting. About this, making the complete circuit, will be smaller galleries of early American and contemporary paintings, Spanish and French paintings, American water colors, and a remarkable collection of drawings. On the upper floor objects of the Italian Renaissance, the French Gothic period and later, Persian pottery, wood carving and miniatures, Japanese lacquers and prints, and the unusual Chinese collection owned by the Museum will be seen in fitting settings. In addition there are several galleries of prints where important examples will be shown.

These by no means exhaust the riches of the permanent collections, for if the visitor takes advantage of the stairs, at



Entrance Hall and Main Galleries beyond

either end of the building, and goes down one flight below the main floor, there will be found the textile exhibition, a room devoted to laces, and the series of early American rooms, equipped with old paneling and the rich collection of early pine furniture, supplementing the Colonial house groups. On this floor are also located the administrative and staff offices, a well-equipped class room seating about seventy-five, and large storage rooms.

On the floor below this are the lavatories and a series of study rooms where are available the reserve collections of textiles, pottery and prints in addition to more store rooms. Here too is the room which, it is hoped, can be arranged as a children's room.

The lowest story is reserved for the superintendent and his staff and provides for a fully equipped unpacking room, a box-storage, unpacking storage and janitor's supply room.

A large elevator makes it easy to bring material to any floor of the building. On

the roof are located the photographer's studio, the dark-room and the repair-shop.

We may well be proud of what has been done, but until every one in the city realizes that the art museum belongs to him in the very real sense, that becoming familiar with it brings a feeling of ownership and a responsibility for the furtherance of its ideals, it will not have taken its proper place in the life of the community.

L.E.R.

EXTERIOR ASPECTS OF THE NEW MUSEUM

THE first impression of the new Museum to the passerby on Benefit Street is of a stately Colonial group — a beautiful old house, a larger building in the background, and a lower wing that connects and blends the two; above all towers the lofty glass roof of a great gallery, announcing the character of the Museum.

The various purposes of these different buildings are ingeniously expressed, and by the use of the simplest architectural means. The domestic character of the house lies in its small mass and its moderate size of windows, in its rich wood finish and its modest entrance posts. The Museum gains its own individuality by its plainer stone finish and its greater height, its larger windows and the broad welcoming curve of the railings that lead to its entrance. The gallery performs its role of transition between the house and Museum wing, with a plain cornice, an intermediate size of windows, and a modest entrance door. And yet, with all this, a real unity is preserved by carrying through the essentials — the same brick-work, as far as is possible after a lapse of years, and the same Colonial style, which merely becomes more and more simple as it is further and further from the house.

If we enter the gallery and look beyond, we find an ample courtyard, giving light and air to the lower story of the Museum and offering a pleasing contrast. Here a lawn and fountain will invite one to rest after his visit, and to reflect on the activities of the human spirit collected within these walls. Here is sunshine and a fragment of nature set in the midst of architecture and art.

All this quiet but successful handling, these buildings with such varying purpose and character, this grouping that frames but does not dwarf the old house, call for a high degree of skill in design, of true architectural understanding — and, still more, speak of a thoughtful purpose on the part of both designer and client.

For, apart from these particular problems in grouping varied elements into a harmony of the whole, the Rhode Island School of Design has made here an important contribution to the current architecture of museums. Many modern types, with their lofty columns and vast blank walls, emphasize the austerity of art; others, by using the severest classic forms,

separate it from the surrounding life of the city; nearly all, by their insistence on size, discourage the visitor before he enters. In this Museum the gradual suggestion of its grouping tempts you to enter; its Colonial brick style unites it to the fine old thoroughfare; its modest but charming doorway suggests the friendliness of art.

R.G.

A PIECE OF SIENESE SCULPTURE

IT IS perhaps the most interesting feature of the Italian Renaissance that the individuality and civic spirit of each city is so strongly expressed in its art. This was very true of Siena, with this addition that she tenaciously held on to her Byzantine traditions. This is true not only in the work of the greater masters but also in the sculpture by humbler and less gifted artists who modelled in stone or wood for way-side shrines, and for use in the homes. An excellent example in wood of this latter class is a relief showing the Madonna and Child, dating from the 15th century, which was recently acquired from the Museum Appropriation. Although Sieneese in origin and spirit, the piece at some time or other in its history wandered from its home, and it was found in the Gicciardini Collection in Florence. It is 36½ inches high.

Sculpture played a considerable part in the art expression of Siena. There was a guild of at least sixty sculptors, known as the "Maestri di Pietra", in existence when Niccolo Pisano came to the city in 1266. Much of Siena's sculpture, both then and later, was architectural in character. In point of fact the school of sculpture might be called a flourishing one up to 1348 when the great pestilence wiped out so many of Siena's talented citizens. The decline which began then was still further hastened in 1368 when political disturbances and wars brought about a banishment from the city of at least four thousand of its leading citizens, among whom there were many ar-

tists. The history of sculpture in Siena after that date reveals no marked advance in the art, but rather a retention of earlier traditions and a strict adherence to such features of Byzantine art as Siena had distinctly made her own. At the same time her more gifted sons who had been driven away quite held their own in competition elsewhere with the masters of Florence, Venice and other cities.

This is necessary to understand, otherwise it will be hard to reconcile the archaic form of the relief under discussion with its 15th century date; in comparison with Italian work elsewhere of the same date. One must also keep in mind the emphasis throughout Italy in the Renaissance of the cult of the Virgin and Child, and no city surpassed Siena in her whole-hearted devotion to Our Lady. So much did it permeate the life of the people that Siena has been well-called "The City of the Virgin", and the old chroniclers delighted in tales of how she favored the city and protected her worshippers.

Elsewhere in Italy the Virgin and Child were frequently painted or modelled from living models, and often had little deep religious feeling. With Siena there was a marked contrast. Her Madonnas were true to type and were made, as has been repeatedly said, to be loved as well as worshipped. Note for example, the inscription on Duccio's famous painting in Florence which reads, "Holy Mother of God, give Sienna peace and Duccio life because he painted Thee thus." There is no similar inscription on the relief in the Museum but it breathes forth the same general Siennese devotion.

The Virgin in the group is seated with the Divine Child lying across her lap. The figures are fully polychromed as was customary during the period, the flesh being painted as well as the draperies. The mother is richly dressed in a long red robe, over this she wears a gold coat, and at the top is seen a little of the white undergar-



VIRGIN AND CHILD Siennese XV
Museum Appropriation 1925

ment. At a later date, as was frequently the case with polychrome sculpture, some one had put on a coat of dark blue paint, traces of which may be seen on the lining of the coat. The flesh is delicately painted, with much color on the cheeks.

The pose of the group is the one most frequently seen in early work. The Virgin sits erect, with hands in a pose of adoration. She gazes directly ahead, apparently quite unconscious of the Divine Child on her knees. The baby, owing to the difficulty of the artist to arrange everything properly in such low relief, seems about to slip off its mother's lap onto the ground. It is hard to realize that elsewhere in Italy at this time the Virgin takes a genuine pride in her baby, and directs her attention to the Child.

In Sienese art one finds the use of a high forehead, pencilled eyebrows, high cheekbones, small mouth and narrow chin. In none of these details does the relief in discussion differ from the rule. On many of the paintings and some of the sculpture there is incised ornament on the robes; this is entirely lacking in the relief in the Museum.

Archaic and stiff the group may well seem but there is a flow of line, a decorative note in the color and a charm in the modelling which gives much of Sienese art a constant appeal. Its note of sincerity gives it permanent interest and so it finds an honored place in the collections of the Museum.

L.E.R.



JAPANESE CARVED WOODEN NETSUKES
Museum Appropriation, 1918

JAPANESE NETSUKES

HAVING no better substitute for a pocket than the capacious sleeves of his kimono, the Japanese of the old regime had to suspend from his girdle any articles of light weight he wished to carry about his person. These *sage-mono*, or "suspended things," included the little tiered box called *inro* which was originally used as a case for seals, later as a receptacle for medicines, and on which the lacquerer expended his utmost skill; the case for the *kiseru*, or dainty pipe whose tiny bowl held but a whiff of tobacco; and the tobacco pouch, *tobacco-ire*, of silk,

leather or fur. To these may be added the writer's brush and ink case and the *kinchaku*, or money pouch, which in latter days was relegated to the use of children and conservative old ladies. All these accessories were hung from the girdle by means of a silk cord, and, for security's sake, to the end of this cord was attached a toggle or button which held it safely in place. These toggles are known as *netsukes* (from *tsuke*, "to fasten," and *ne*, "root"), and because of their fascinating variety and their intrinsic artistic merit, they capture the interest of every student of Japanese art. While porcelain and

metal netsukes are sometimes met with, the majority are carved in wood or ivory or bone.

The Japanese are instinctive miniaturists. By that I mean, their artistic genius finds its happiest expression in microcosmic forms. We all know that bigness of conception has little to do with dimensions and "to see a world in a grain of sand" is but another approach to reality from looking towards the marching stars. For eyes that can see it, a landscape can be reflected in a dewdrop as well as in a lake. Into the fashioning of these little accessories of the costume the Japanese wood-carver put his whole heart. He delighted in cutting the little bits of wood or ivory into representations of men and beasts in every conceivable activity. The fairy world or the real were depicted with equal earnestness. The rich realm of folklore served as an inexhaustible treasure trove of picturesque characters and incident. The homely tasks of every day were presented with appreciative fidelity. And to his task the *netsuke* carver brought the salutary grace of humor.

At how early a date the *netsuke* was originated is not known, but we have reason to believe that they did not take artistic form before the latter part of the seventeenth century, and hardly attained artistic merit till the eighteenth century. While the majority of extant *netsukes* are in the form of little figurines, the earliest *netsukes* were probably of the button type. The survival of this latter type is today known as *manju* from its resemblance to the round rice cakes of which the Japanese are so fond. These are frequently of ivory or bone, the upper and lower sides fitting together like a box, the upper side decorated with a design pierced or carved in relief. Occasionally they are square with slightly rounded corners and are called *hako-netsukes*, from *hako* meaning "box." One variety of *manju netsuke* consists of a disc of metal in an ivory or bone mount and is known as

kagami-buta, because the metal center resembles a little mirror (*kagami*).

Since a bar-shape served the purpose of the *netsuke* as effectively as a round button shape, and since the Japanese were not a people to let an opportunity for artistic expression escape them, it was inevitable that the human figure with its greater height than breadth should be used as a model. That step taken, the inventive fancy of the Japanese carver was not easily wearied. Demons and sages, dancers and deities, came in ceaseless procession from under his skilful knife. Where the same subject is repeated, it is repeated with a difference. It is their infinite variety that make *netsukes* such appropriate objects for collection. As Captain Brinkley said, "In the case of the *netsuke* . . . it is scarcely possible to possess too many."

The Rhode Island School of Design has a collection of about one hundred and forty *netsukes*. Of these, the majority are of wood, a number of ivory and several of bone. The wooden ones are the finest in quality. This is true of *netsukes* in general, wood proving a more amenable medium, and assuming with age the appearance of precious old ivory. Cherrywood, hard and dark, was a favorite with the carvers, and the light, satiny boxwood. A few of the pieces are lacquered, and some show traces of paint. All types of subject are represented. The mischievous Oni or demons with their horned heads and wicked eyes, emaciated Sennins with girdles and collars of leaves, Hollanders in long coats and round hats, monkeys, New Year mummers, snails, tigers, masks and men and women engaged in the ordinary occupations of daily life. One shows a man grinning triumphantly as the trap he has set catches a rat; another, two jolly fellows making rice cakes; a third, a blind masseur practicing his profession to the evident satisfaction of his patient. Seven different *netsukes* give seven different interpreta-

tions of Gama Sennin with his friendly frog. Two represent Saigyō with his pilgrim's hat and staff, carrying the cat given him by Yoritomo on his shoulder while a small teasing boy pulls at his kimono. Several are carved in the forms of Ashinaga and Tenaga, those mythical personages who were such convenient companions, since the long-legged Ashinaga could wade in the sea with the Tenaga perched on his shoulders, and the latter was able with his long arms to reach down and pick up the fish on which they both existed. Some of the most interesting netsukes represent well-known legends, such as that of Hanasakase Jijii, the old man who dug in the ground where his dog was sniffing and found a lot of money. In all is an amazing realism and unstinted attention to details. They differ considerably in quality, as is inevitable in a collection, but many show consummate skill, such as the corpulent figure of the indolent Uzume yawning, her plump arms stretched above her head. Some forty-one are signed.

"A true artist knows his worth." Whenever a craft attains real artistry, we find self-consciousness of excellence, and hence signatures. Between two and three hundred *netsuke* makers are known to us by name. Three of the more famous who worked in the early eighteenth century are Ritsuo, Shusan and Miwa. During the latter part of the century, Minko, Masanao and Tomochika were making exquisite carvings. Some families were *netsuke* makers generation after generation, as in the case of the Miwas, where we have Miwa I, Miwa II and Miwa III, all excellent artists. Certain *netsuke* makers were noted for carving particular subjects, as Masanao for rats and fowls, Tametaka for wild boars. Generally speaking, the *netsuke* makers kept to their craft, and it is unlikely that many artists in other mediums dabbled in their manufacture, though the great Korin is known to have done so on occasion.

After the revolution of 1868, many *netsukes* found their way to the Occident. Because of their human interest and convincing realism, they were readily appreciated. It was not long before the Japanese were making *netsukes* for exportation. Many of these were made of ivory, steeped in tea to give the appearance of age, and were of very inferior workmanship.

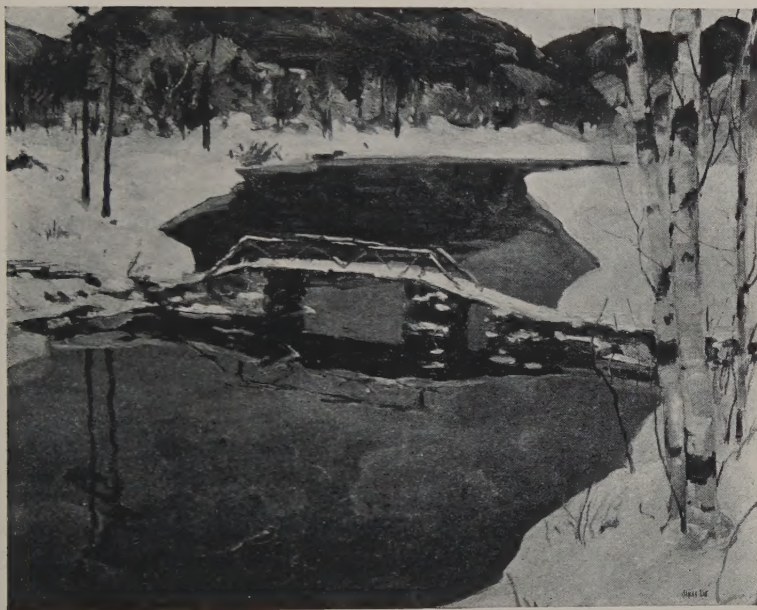
The *netsuke* maker's day is over. With the abandonment of the beautiful old costume and the adoption of European dress, they are no longer needed. The picturesque legends they illustrated, lacking the nourishment of faith, are growing dim in the minds of men. Therefore, these little carvings, besides being examples of consummate craftsmanship, are becoming reliquaries of the spirit of Old Japan and the legends of her people. M.A.B.



IVORY NETSUKU, MANJU TYPE
Museum Appropriation 1918

A PAINTING BY JONAS LIE

THE Jesse Metcalf Fund has been drawn upon repeatedly to add notable examples of American painting to the permanent collections. The latest purchase from this Fund is that of one of Jonas Lie's paintings, entitled "The Bridge." It is one of the artist's larger canvases, measuring 40 x 50 inches, and shows a half-frozen stream, spanned by a



THE BRIDGE

Jesse Metcalf Fund, 1926

by Jonas Lie

rude bridge, in a snow buried valley between wooded hills.

So far as the subject goes it may well be regarded as made up of natural features which are most ordinary; yet the mystery of winter, its clean, crisp atmosphere, the purple shadows of the snow, and the infinite blue of the chilled stream as for a moment it breaks through its icy covering, are all elements which painters have often tried to study and express. If they work truthfully, each interpretation will be different from that of every other painter; even speaking nationally this is true, as may be seen for example between Scandinavian and American Painting.

Among his American confrères Lie's studies of winter easily stand out in sharp contrast as being more brilliant and richer in color. This is rather natural as Jonas Lie came originally from Norway where he was born on April 9, 1880. When twelve years of age he went to Paris. The following year he came to

America with his mother, who was American by birth. The development of his talents began when he was thirteen, at the Ethical Culture School in New York. Here and at the Academy of Design and Art Students League, his artistic talents were developed, and he early gave promise of exceptional ability to handle line and color. During the early part of his career he divided his time between designing for cotton prints and painting, and his reputation rapidly grew in the latter field. Today he ranks among the leaders among American painters, and his work graces both public and private collections.

An exhibition of Lie's work shows his wide range of interest. His love of ice and snow, now swept by wintry blasts, now played upon by cold sunlight as in the present painting, has been noted. There too would be perhaps the glory of Autumn's color in sky and on wooded hills, the picturesque fishing boats of

Norway or Gloucester, the charm of color on springtime birches in New England, the impressive Panama Canal engineering, the sweep of the giant bridges across East River, or the canyons and architectural masses of lower Manhattan. In these is quite as frequently seen the moment of wind and rain, or icy blast, or rich sunset color.

He who would interpret nature sympathetically must appreciate her varying moods with the sensitiveness of a lover, and here Lie's Norse blood has stood him in good stead.

The painting so recently acquired for the Museum is an example of his latest work, embodying as it does the experiences of long painting of wintry nature and bridges. In sheer beauty it stands as one of his finest paintings, justifying most clearly his position among contemporary painters in America.

AERT VAN GELDER OR REMBRANDT?

IN THE "Bulletin" for January 1925 there was published a group of paintings recently given to the Museum by Dr. and Mrs. Edward M. Harris. Among these was a Dutch portrait of an old man. As published there, it was attributed to Aert van Gelder, one of Rembrandt's pupils. This attribution was based on a comparison with other work of the period in characteristics and technique, but, like everything else in art criticism, is open to correction when new evidence of a convincing nature is submitted. Already the painting has aroused some attention, for the French publication, "Le Bulletin de L'Art", for March 1925, noticed the Harris gift and reproduced the Dutch portrait. As a result the same magazine received a letter from Dr. Abraham Bredius, former Director of the Mauritz-Haus at The Hague. In the "Bulletin de l'Art" for April 1925 appeared a comment on this letter which is of interest to the friends

of the Museum, and hence is reprinted in translation:—

"We have received from our colleague, Dr. Bredius (the well-known authority on Dutch painting in general, and on Rembrandt in particular) a very interesting letter in regard to one of the reproductions in our last issue: 'The Portrait of an Old Man', one of the group of pictures recently given to the Museum of Rhode Island [School of Design] by Dr. and Mrs. Edward Harris, a portrait attributed to Aert van Gelder (p. 92).

"According to Dr. Bredius, this figure suggests, not Aert van Gelder, but Rembrandt himself (at least, if we may judge from the reproduction). In fact, one has but to turn to *Rembrandt* in the 'Klassiker der Kunst' to find often a figure having this same head, painted by the master about 1632-1633 (e.g., at Cassel, at Metz, at Peterborough, etc., pp. 116, 118, 113, 119); though never, it is true, with this costume nor in this pose.

"We tender this opinion from one of the best connoisseurs on the subject to the directors of the Museum of Rhode Island [School of Design], wishing them to profit by it—it is worth while. An Aert van Gelder is good; but a Rembrandt would be better!"

The Museum is pleased that the painting is arousing discussion and trusts that as opportunity permits those interested in Dr. Bredius' suggestion will visit Providence, and see the original portrait for themselves.

THE LIBRARY

Among the gifts and purchases made since July first, 1925, are the following:

American Institute of Architects—Significance of the Fine Arts. 1923.

Bailey, H. T. and Pool, Ethel — Symbolism for Artists. 1925.

Benguat, Vitall and Benguiat, Leopold XV-XVIII Century Rugs.

Billings, C. K. G. — Famous Masterpieces of the French, Dutch and English Schools. 1925.

Blanc, Louis — La Ferronnerie à Bordeaux. n. d.

Borghesi, S. and Banchi, L. — Nuovi Documenti per la Storia dell'Arte Senese. 1898.

Boston Museum of Fine Arts — John Singer Sargent. Catalogue of the Memorial Exhibition. 1925.

Braun et Cie, Inc. — Hans Holbein le Jeune. (Dessins et Peintures des Maîtres Ancien.) v. 2. 1924.

British Museum, London — Catalogue of the Greek and Etruscan Vases in the British Museum. 3 v. 1893-6.

British Museum, London — Catalogue of the Terracottas in the British Museum. 1923. n.

Cameron, J. M. — Alfred Lord Tennyson and His Friends. 1893.

Carroll, D. H. — Freer Collection for the Nation. 1923.

Collins, J. E. — Private Book of Useful Alloys. n. d.

Cortissoz, Royal — American Artists. 1923.

Davies, Randall — Thomas Girtin's Water Colours. 1924.

Detaille, Edouard — L'Armée Française. 16 parts. 1885-8.

Doehring, Heinrich — Art of Old Peru. 1924.

Du Maurier, George, illus. — English Society at Home. 1880

Errerra, Isabelle — Collection d'Antiques Étoffes Égyptiennes. 1916.

Evans, Arthur — Palace of Minos, at Knossos. v. 1. 1921.

Evans, Joan — English Jewellery. n. d. Feronnerie Ancienne. 2. v. 1924.

Floerke, Hanns — Die Moden der Italienische Renaissance. 1917.

Fujiyama, Kakuzo — Japanese Fairy Book. n. d.

Fry, Roger and others — Chinese Art. 1925.

Gruneisen, Vladimir — Art Classique. Harrington, Burton, ed. — Essentials of Poster Design. 1925.

Hayward, C. H. — English furniture at a Glance. 1924.

Hind, C. Lewis — Landscape Painting. 2 v. 1923.

Hollister, Paul M. — Famous Colonial Houses. 1921.

Holme, Charles, ed. — Art in England. 1908.

Holme, Charles, ed. — Modern Pen Drawings. 1901.

Holme, Geoffrey, ed. — The Norwich School. 1920.

Hols, M., ed. — (De) Meesterwerken van Jacob en Willem Maris. n. d.

Jacobs, Michel — Art of Colour. 1923.

Johansen, K. Friis — Les Vases Sicyoniens. 1925.

Laufer, Berthold — Ivory in China. 1925.

Le Coq, A. von — Die Buddhistische Spatantike in Mittelasien. 4 v. 1924.

Macquoid, Percy and Edwards, Ralph — Dictionary of English Furniture. v.2. 1924.

Marle, Raimond van — Development of the Italian Schools of Painting. v. 5, 6. 1925.

Metropolitan Museum of Art, New York — Handbook of the American Wing 1925.

Metropolitan Museum of Art, New York — George Bellows Memorial Exhibition. 1925.

Metropolitan Museum of Art, New York — Musterbücher für Weibliche Handarbeit. 4 v. 1881-2.

Michel, Émile — Les Maitres du Paysage. 1906.

Migeon, Gaston — Mussulman Art. 1922.

Munsell, A. H. — Color notation. 1895.

Newell, E. T. — Tetradrachms of Alexander the Great. 1912.

Nobile, Riccardo — Gentle Art of Faking. 1922.

Paris, Musée du Louvre — L'Architecture et la Decoration du Louvre et des Tuileries. 2 v.

Peers, Mrs. C. R. — Early Italian Painters. 1922.

Pendered, Mary L. — John Martin, Painter. 1924.

Place, Charles A. — Charles Bulfinch, Architect and Citizen. 1925.

Pollak, Ludwig — Klassisch - Antike Goldschmearbeiten. 1923.

Pope, Arthur — Tone Relations in Painting. 1922.

Pountney, W. J. — Old Bristol Potteries. 1920.

Poussette - Dart, Nathaniel — Abbott H. Thayer. 1923.

Poussette-Dart, Nathaniel — Winslow Homer. 1923.

Rathbone, R. LL. B. — Unit Jewellery. 1921.

Rhode Island, State of — General Laws of Rhode Island. 2 v. 1923.

Rhode Island, State of — Reports of Cases Argued and Determined in the Supreme Court of Rhode Island. 45 v. 1893-1923.

Ricci, Corrado — Antonio Allegri da Correggio. 1896.

Rich, Albert W. — Water Colour Painting. 1921.

Richards, Charles R. — The Industrial Museum. 1925.

Roosevelt Memorial Association — Plans and Design for a Roosevelt Memorial in the City of Washington. 1925.

Saunders, Louise — Knave of Hearts, with pictures by Maxfield Parrish. 1925.

Schottmüller, Frida — Furniture and Interior Decoration of the Italian Renaissance. 1921.

Seltman, C. T. — Athens, its History and Coinage before the Persian Invasion. 1924.

Sherman, F. F. — Lee-Phillips Portrait of George Washington by Gilbert Stuart. 1924.

Stewart, Basil — Japanese Colour-Prints. 1922.

Trapier, Elizabeth du Gue — El Greco. 1925.

Turner, P. M. — Appreciation of Painting. 1921.

Victoria and Albert Museum, London — Catalogue of Le Blond Collection of Corean Pottery. 1918.

Ward, Mrs. E. M. — Memories of Ninety Years. n. d.

Ward, W. H. — Architecture of the Renaissance in France. 2 v. n. d.

White, Gleeson and Strange, E. L. eds. — Bell's Cathedral Series. 18 v. 1897-1901.

Wilm, Hubert — Die Gotische Holzfigur ihr Wesen und ihre Technik. 1923.

Yerbury, F. R. ed. — Old Domestic Architecture of Holland. 1924.

The Library, constantly increasing by gifts from generous friends and by purchases, has outgrown its quarters and has been transferred to rooms on the main floor near the entrance, the Auto-type Room and the Pottery Room. The collections formerly in these rooms will remain for the most part on exhibition in the main gallery until they are moved to the new building in the winter. It is easy to look back a few years to the time when the Library merely shared space with the office; it is inspiring to look forward from the present milestone to others in the future. M.S.P.

The Bulletin of the Rhode Island School of Design Providence

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

OFFICERS

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ADMISSIONS

HOURS OF OPENING. The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

LIBRARY

The Library contains 6,145 volumes, 17,112 mounted photographs and reproductions, 5,001 lantern slides, and about 5,444 postcards. During the months of June, July and August the library is closed.